

Curriculum Handbook

Master of Music – Music Education according to the Kodály Concept

Academic Year 2026/27: Master Project

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION

A well-trained ear (listening and singing skills)

A well-trained mind (musical understanding through music making and musicianship, reading and writing skills)

A well-trained heart (emotional development and social skills)

A well-trained hand (instrumental playing)

These four areas of musical and personal development, mentioned by Zoltán Kodály in his article "Who Is A Good Musician?" have become a mission statement for Kodály inspired teachers and students all over the world. They are being thought of as equally important for the development of both professional and amateur musicians, for music lovers and music listeners in order to understand the language of music.

The two-year master programme offered by the Royal Conservatoire creates the foundations for bringing up a new generation of music educators with a shared vision and sense of mission, who will be able to implement the best music education practices inspired by Kodály's concept of music education at a high artistic level – both in and outside schools.

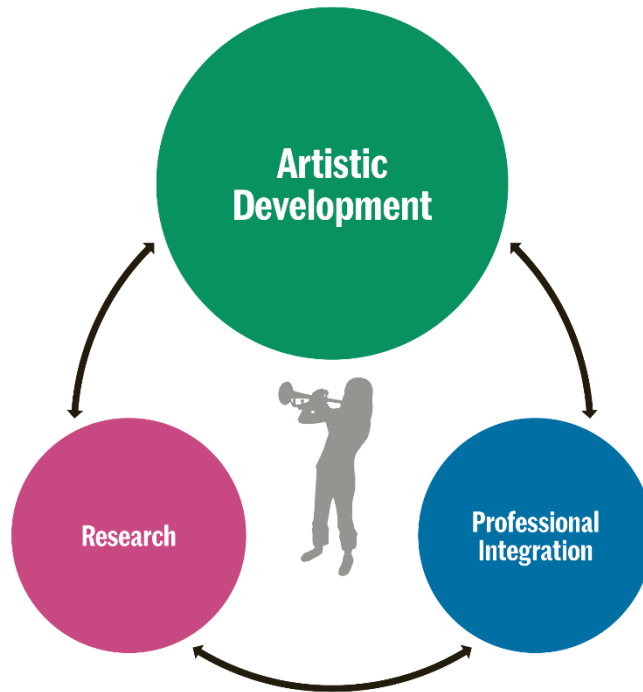
The programme consists of three main areas of study: artistic and pedagogical development & musicianship skills, research, and professional integration. These areas of study are closely related: musicianship skills play a central role in the study of teaching and learning music, and music educational theories and didactic skills principles are an important part of the musicianship training. Research will relate to teaching methods as well as musicianship. During the internship as part of your professional integration, you will experiment and put what you have learned into practice. It is an essential point in music education according to the Kodály concept: there is no division between craft and art, between pedagogy and musical content, between methodology and didactics. Music making, musical understanding and the musical learning process should become one. You are therefore required to create your own Master Project.

The curriculum is based on the learning outcomes specified in the European Qualifications Framework (EQF) document as well as the learning outcomes specific to higher music education developed by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). The curriculum places equal emphasis on the practical, theoretical and generic learning outcomes¹.

Students are encouraged to include a period of Erasmus exchange in their studies, but this is not a compulsory part of the programme. International guest teachers will be invited in masterclass weekends twice a year.

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum. The handbook includes information on the Master of Music programme including the Master Project, Focus Areas and a timeline. After programme objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives'). We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

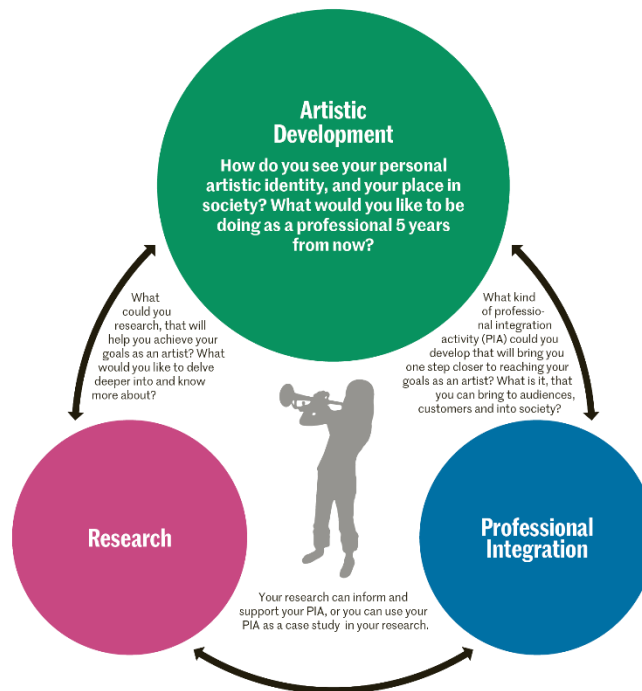
¹ The development of a new Kodály-inspired teacher training curriculum framework has been one of the key objectives of the Erasmus+ Strategic Partnership Programme (KA2 call 2016, The modernisation of music pedagogy practice in Hungary, Holland and Scotland through new innovative ways in the footsteps of Zoltán Kodály). The curriculum framework was developed by a team of experts working together in this Erasmus partnership programme between the Royal Conservatoire The Hague, the Liszt Academy Budapest and the Royal Conservatoire of Scotland, together with their partner institutions the National Youth Choir of the Netherlands, the Kós Károly primary school in Budapest and the National Youth Choir of Scotland. A shared understanding of the main principles has served as an inspiration to evaluate and design the master curriculum within the national context and in accordance with national and international accreditation requirements.



The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your craft at a high qualitative level. We strive for our alumni to become excellent artists, and professionals who can reflect on their role in society and navigate the complex realities of today's music profession.

To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration. The programme is aimed at helping you find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for your professional practice.

THE MASTER PROJECT



The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realise the professional practice they aspire by integrating the following three domains:

A. Artistic Development: You develop a vision for your artistic development: What characterises you as an artist in terms of motivations, interests and skills? What kind of artist would you like to become? What are your career aspirations? What do you need to work on in order to become this artist? How can your Master Project help you achieve your goals?
You will receive tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example group lessons, projects, and masterclasses.

B. Research: Driven by your artistic vision, you conduct research that helps you reach your professional goals. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.
You will attend an introductory course on research in the arts and you will receive individual research supervision.

C. Professional Integration:
You design, develop and realise an activity that connects you with your desired professional practice and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic goals. Your PIA can be used to explore how to put your vision into practice. It can be informed and supported by your research, or it can function as a case study.
You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

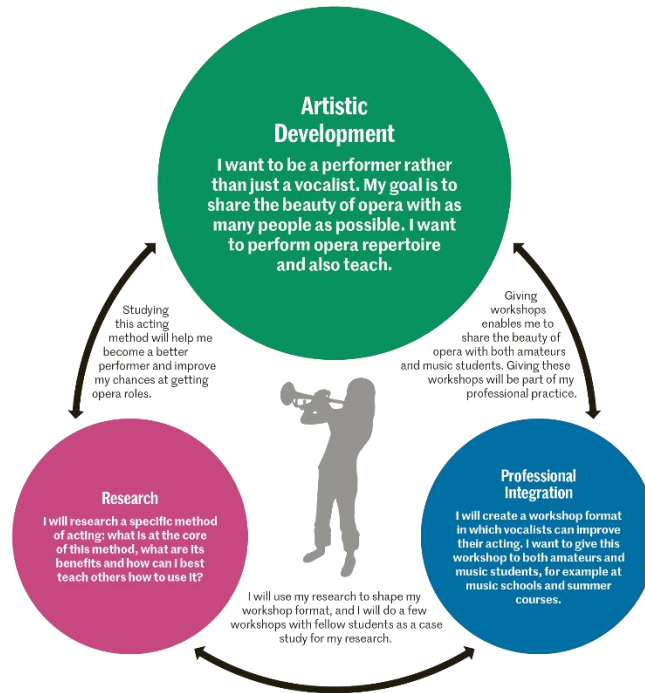
Master Circle

The monthly master circle is a peer learning group where the three domains of the Master Project come together and where you discuss the Master Project as a whole with your fellow students. The circles are organised by focus area. Every circle includes first- and second-year master students and is facilitated by a master circle leader.

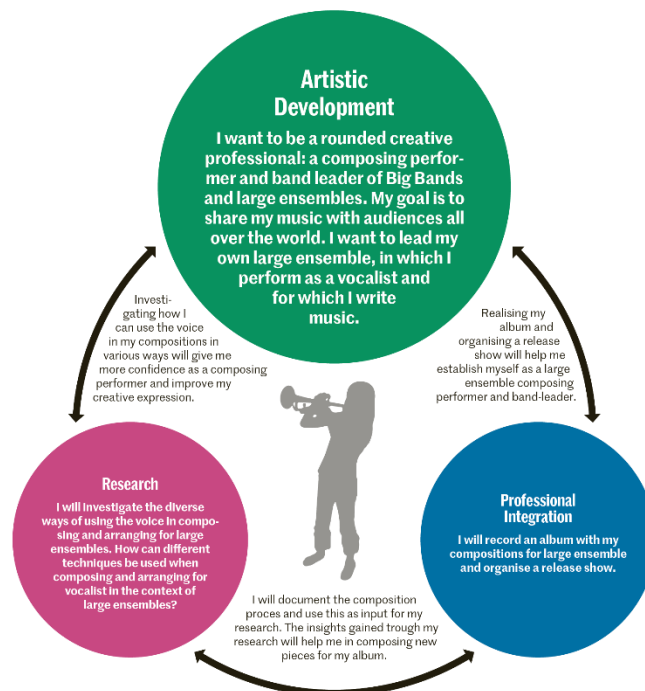
MASTER PROJECT EXAMPLES

Here are some examples of potential Master Projects. This is a non-exhaustive list, as there are many possibilities to be explored. For example, you could collaborate with other students on a joint Master Project.

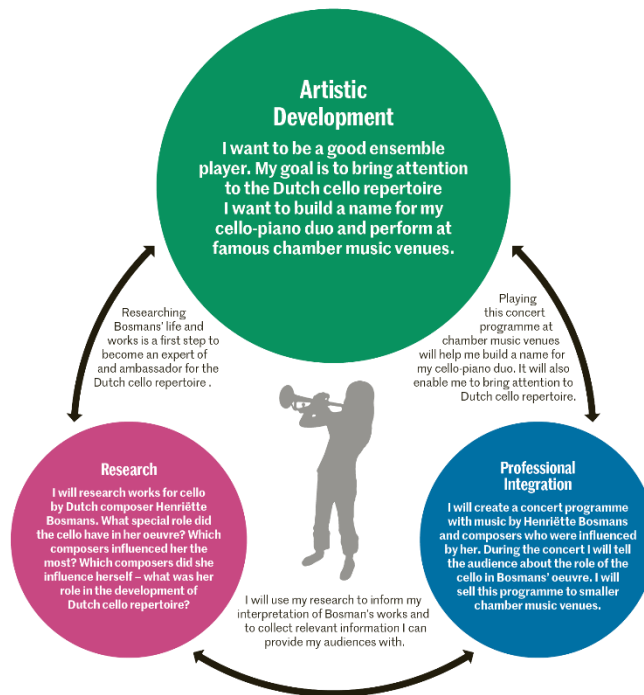
Example 1: Performer sharing the beauty of opera



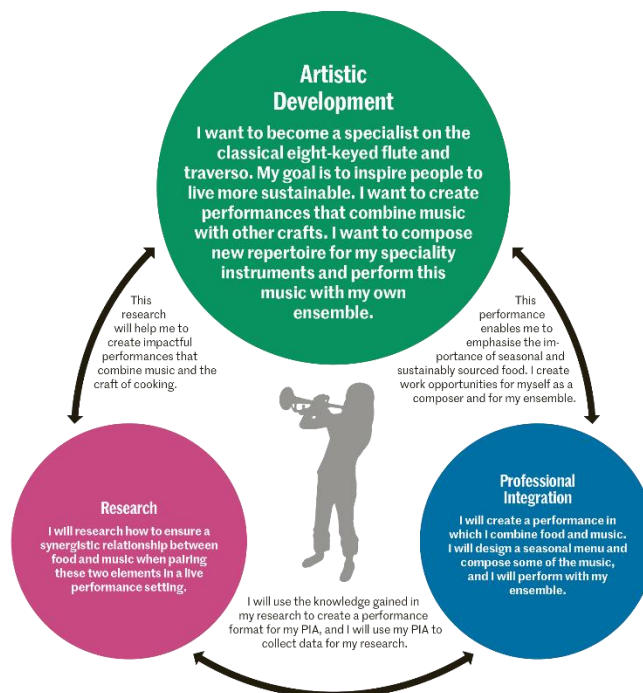
Example 2: Composing performer and band leader



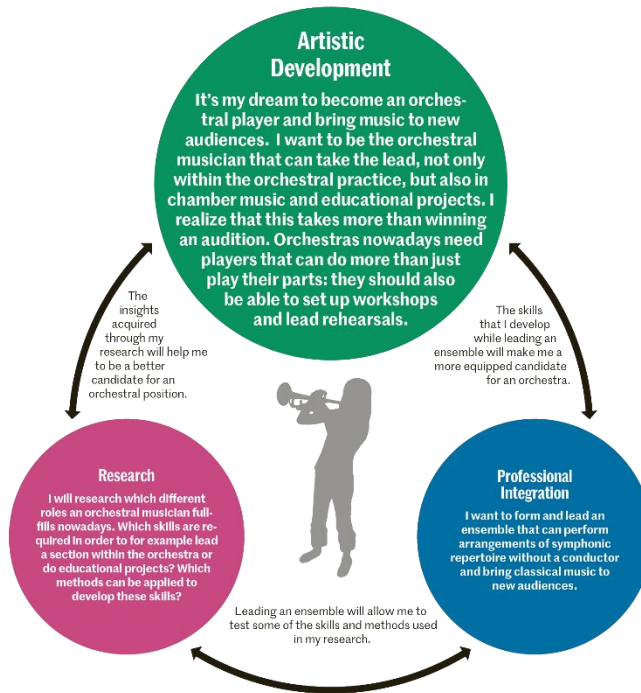
Example 3: Advocate for repertoire



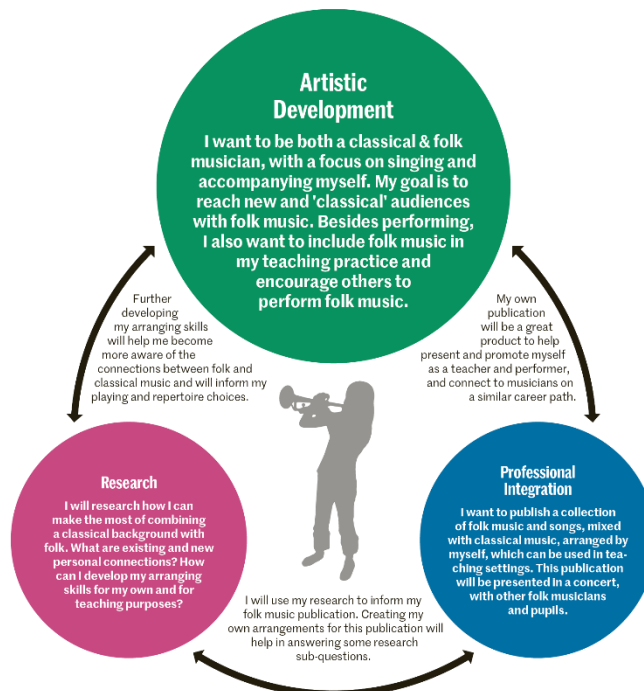
Example 4: Performer inspiring others through multi-disciplinary projects



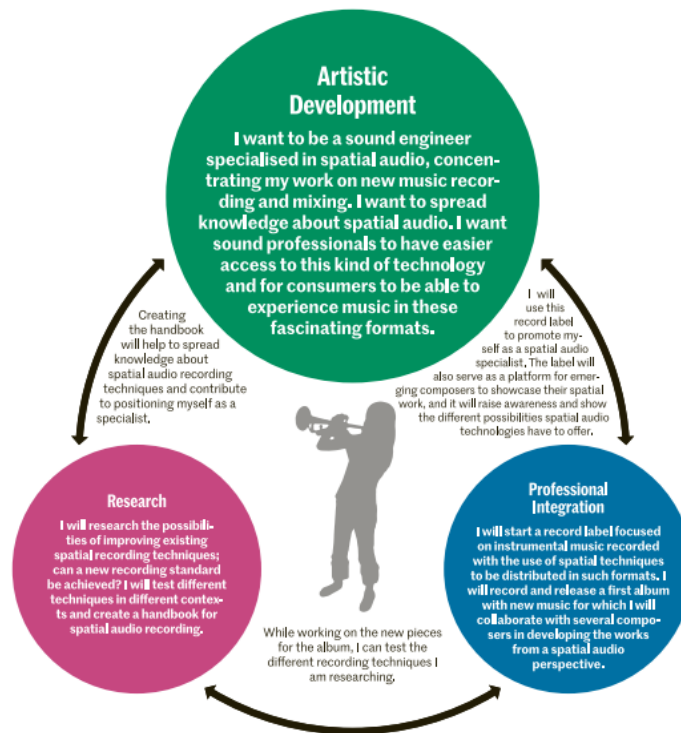
Example 5: Versatile orchestral player



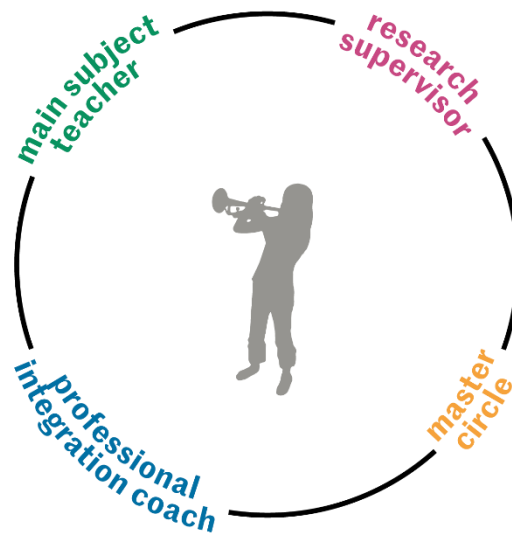
Example 6: Classical folk musician



Example 7: Sound engineer spreading knowledge about spatial audio



MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it’s all about what you want to do and what is meaningful to you! However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific perspectives. It is your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals as point of departure for your Master Project.

Your **research supervisor**, who can help you with your Master Project from a research perspective.

Your **professional integration coach**, who can help you with your Master Project from a professional integration perspective.

Your **master circle**, consisting of your peers and master circle facilitator, with whom you can discuss the connection and coherence of artistic development, research and professional integration within your Master Project.

FOCUS AREAS

Students will be placed in a master circle which centres on one of the ten focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The focus areas are:

1. Art of Interpretation

Projects focused on the musical interpretation, contextualisation and performance of musical repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the critical study of various sources (scores, texts, recordings), which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Professional integration activities may involve the curation and performance of concert programmes, the recording of an album or the creation of a thematic website, podcast or documentary.

2. Instruments, Techniques & Technologies

Projects focused on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

3. Music in Public Space

Topics related to the possible role and presence of music and artists in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of artists in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

4. Creative Processes

Projects in this area zoom in on the making of music. Possible topics are the role of imagination, musical traditions, the interaction between composers and performers or the role of musical tools and notation techniques in creation processes. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. Professional integration activities require an attitude of openness and curiosity towards all possible actors and elements that may contribute to the creation of music. The perspective of the creating artist is central, but also her ability to situate and contextualise project outcomes in a wider artistic and cultural context.

5. Beyond Discipline

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftsmanship are characteristic values in this area.

6. Musical Training, Performance & Cognition

Topics related to the process of musical learning and performance. The focus may be on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

7. Aesthetics & Cultural Discourse

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

8. Co-creative and Educational Settings

Working with people is key in this focus area. Research investigates co-creative, participatory or educational processes. The professional integration activities aim at working with, in, and through music with amateurs, children, elderly people or other participants. The role of the student in these projects is that of a coach, guide, teacher or cultural mediator. The context for research and professional integration activities can be classrooms, elderly homes, participatory art projects or other contexts for social-cultural work. Although the student's artistry remains crucial, projects in this area always consider the participant's experience as a guiding principle in musical activities.

9. Music Theory & Aural Skills

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

10. Artistic Knowledge & Scientific Inquiry

This focus area investigates how artistic practice and scientific inquiry can mutually enrich one another. Students explore how scientific concepts, methods and data can inspire musical and artistic creation, and how artistic processes can, in turn, generate new insights, forms of knowledge, or modes of scientific communication. Projects may involve working with scientific datasets to create sound-based interpretations or musical structures; translating scientific models into artistic formats; exploring bioacoustics, sonification, or sensory augmentation; or collaborating with scientists in laboratories, observatories, or field research contexts. Students in this area are curious about empirical inquiry and seek to translate complex scientific systems into meaningful artistic and musical experiences.

TIMELINE MASTER PROJECT

M1 students 26/27

Start work with research supervisor and professional integration coach	October 2026
Registration master electives	2 – 16 November 2026
Deadline Master Project proposal	20 January 2027
Deadline revised Master Project proposal	1 March 2027
First Year Master Project Presentation	May 2027 (t.b.a.)
Master Research Symposium: Attendance of 3 presentations required	14 – 16 June 2027

PROGRAMME OBJECTIVES

The development of a new Kodály-inspired teacher training curriculum framework has been one of the key objectives of the Erasmus+ Strategic Partnership Programme (KA2 call 2016, *The modernisation of music pedagogy practice* in Hungary, the Netherlands and Scotland through new innovative ways in the footsteps of Zoltán Kodály).

The curriculum framework was developed by a team of experts working together in this Erasmus partnership programme between the Royal Conservatoire The Hague, the Liszt Academy Budapest and the Royal Conservatoire of Scotland, together with their partner institutions the National Youth Choir of the Netherlands, the Kós Károly primary school in Budapest and the National Youth Choir of Scotland. A shared understanding of the main principles has served as an inspiration to evaluate and design the master curriculum and its programme objectives within the national context and in accordance with national and international accreditation requirements.

The table below shows the Kodály programme objectives and their connection to the AEC Learning Outcomes, used in most Master of Music programmes at the Royal Conservatoire. In the course descriptions, the field 'programme objectives' refers to the Kodály programme objectives codes, e.g. A.1, B.5, C.10.

Programme Objectives - Music Education according to the Kodály concept (Erasmus+ Strategic Partnership Programme)	AEC Learning Outcomes Master of Music 2017
<p>A. Practical (skills-based) outcomes</p> <p>A1. Demonstrate the ability to work with music at a high level in a variety of repertoires and styles reflecting a well-developed musical personality.</p> <p>A2. Demonstrate a high level of general musicianship.</p> <p>A3. Engage musically in ensembles.</p> <p>A4. Explore, apply and challenge research and performing practices, demonstrating depth of specialist knowledge.</p>	<p>A. Practical (skills-based) outcomes</p> <p>2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.</p> <p>2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of your discipline or genre.</p> <p>2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of</p>

<p>A5. Show evident ability to translate the practical and theoretical knowledge into practical activities.</p> <p>A6. Demonstrate the ability to lead and support music learning in an inspirational and meaningful way by creating a constructive and supportive learning environment and by utilising appropriate oral, digital and practical formats.</p> <p>A7. Recognise and reflect upon and develop a personal learning style, skills and strategies.</p>	<p>study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.</p> <p>2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.</p> <p>2.A.5. Play a leading role in ensemble and/or other collaborative activity.</p> <p>2.A.6. Demonstrate a high level of improvisational fluency.</p> <p>2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study, and/or own artistic practice.</p> <p>2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.</p> <p>2.A.9. Exhibit competence in technological utilisation and application.</p> <p>2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.</p> <p>2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.</p> <p>2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.</p> <p>2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.</p> <p>2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.</p> <p>2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.</p>
<p>B. Theoretical (knowledge-based) outcomes</p>	<p>B. Theoretical (knowledge-based) outcomes</p>

<p>B1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to music education and their associated texts, resources and concepts.</p> <p>B2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented.</p> <p>B3. Exhibit knowledge of musical styles.</p> <p>B4. Demonstrate a comprehensive knowledge of repertoire, engagement with new and challenging repertoire and styles.</p> <p>B5. Demonstrate the ability to gather and utilise relevant information found within libraries, internet repositories, museums, galleries and other relevant sources.</p> <p>B6. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.</p> <p>B7. Exhibit familiarity with concepts and practices of pedagogy in particular strategies to motivate and facilitate musical creativity and learning.</p> <p>B8. Demonstrate a thorough understanding of pedagogical theories relevant to music education according to the Kodály concept, other musical education philosophies, and their educational contexts.</p>	<p>2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.</p> <p>2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating a sophisticated level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.</p> <p>2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.</p> <p>2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.</p> <p>2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.</p> <p>2.B.6 Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.</p> <p>2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study and/or artistic practice.</p> <p>2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your discipline, genre, and/or area of study.</p> <p>2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.</p> <p>2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to your discipline, genre, area of study and/or artistic practice.</p> <p>2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.</p> <p>2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary</p>
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	society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.
<p>C. Generic outcomes</p> <p>C1. Acquire analytical and processing skills as well as the ability to pursue these independently.</p> <p>C2. Recognise the interrelationship between theory and practice.</p> <p>C3. Exhibit self-motivation, self-study and self-management skills.</p> <p>C4. Adapt previously learned skills to new contexts.</p> <p>C5. Develop creative, critical and reflective thinking.</p> <p>C6. Project a confident and coherent persona appropriate to context.</p> <p>C7. Apply local, national and international perspectives to practical knowledge.</p> <p>C8. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, recognising and responding to the needs of others.</p> <p>C9. Exhibit sophisticated and appropriate public presentation skills in all aspects of practice and activity.</p> <p>C10. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society.</p>	<p>C. Generic outcomes</p> <p>2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.</p> <p>2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.</p> <p>2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.</p> <p>2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.</p> <p>2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.</p> <p>2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:</p> <ul style="list-style-type: none"> • extended and complex • in new or unfamiliar contexts • based upon incomplete or limited information. <p>2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.</p> <p>2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).</p> <p>2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.</p> <p>2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.</p> <p>2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity.</p> <p>2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.</p> <p>2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.</p> <p>2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society,</p>

	<p>demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.</p> <p>2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.</p> <p>2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.</p>
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CURRICULUM OVERVIEW

code	Music Education According to the Kodály Concept	Year 1	Year 2
Master of Music 2026-2027 - for Master Year 1 students only			
Artistic and Pedagogical Development & Musicianship Skills			
KC-M-KO-KC	Kodály Concept	8	11
	- other music education methods		
	- school systems and pedagogical philosophies		
KC-M-TME-PML	Principles of Musical Learning and Teaching	3	
KC-M-KO-RT	Repertoire and Teaching Portfolio	3	3
KC-M-KO-AM	Aural Skills and Music Theory	8	8
KC-M-KO-SI	Vocal Skills	4	4
KC-M-KO-KS	Keyboard Skills	4	4
KC-M-KO-CH	Vocal Ensemble Skills	5	5
-	Masterclasses	pm	pm
	Subtotal	35	35
Research			
KC-M-AL-IRA	Introduction to Research in the Arts	2	
KC-M-AL-MCA	Master Circle	3	3
AL-RT	Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	15	15
Professional Integration			
KC-M-KO-OI	Observation & Internship	5	5
KC-M-AL-IPM	Introduction to Project Management	2	
KC-M-AL-PIT	Professional Integration Trajectory	3	5
	Subtotal	10	10
	Total per year	60	60
	Total		120

This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.

COURSE DESCRIPTIONS

ARTISTIC AND PEDAGOGICAL DEVELOPMENT & MUSICIANSHIP SKILLS

The Kodály Concept - other Music Teaching Methods - school systems and pedagogical philosophies 1 & 2

Course title	Kodály Concept - other music teaching methods - school systems and pedagogical philosophies 1 & 2
Department responsible	Theory
OSIRIS course code	KC-M-KO-KC1-18; KC-M-KO-KC2-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>During the course of the twentieth century several distinctive approaches/concepts/theories/methods were developed for the teaching of music that had a profound impact not only on the quality of general musical training of professional musicians but on public school music education curricula alike. (Jaques-Dalcroze eurhythmics, Kodály concept, Orff approach, Suzuki method, Gordons music learning theory - referred to as “concepts” further on in this document.) These concepts are all based on certain music pedagogical principles that give them an individual character. However, the emphasis placed on the need for continuous active music making in the course of musical training is common in all these concepts. Over the course of the past decades these concepts were implemented into practice and as a consequence many efficient teaching techniques were developed in relation with the pedagogical principles inherent in the concept, in relation with the characteristics of the learner and of course in relation with the subject itself, that is music. The systematically compiled collection of teaching techniques developed through these practical experiences are generally referred to as teaching methods. The teaching methods in general refer to both the development of musical skill domains (psychomotor domain) and the acquisition of musical knowledge domains (cognitive domains). Each module will be introduced by an overview of the methodologies and literature in the studied area. Model lessons will be performed and analysed, and students develop their own lesson plans and content, using the provided models. During the two-year master study programme there will be four compulsory semesters: 1. Beginners 2. Literacy & literature 3. Repertoire 4. Diverse music teaching situations & curriculum design. The methodology modules will concentrate both on in-school and after-school situations.</p>
Programme objectives	A5, A6, B1, B5, B6, B7, B8
Course objectives	At the end of the course, you:

	<ul style="list-style-type: none"> ▪ have a professional understanding of, and are able to teach music to children of different ages and in different situations according to the Kodály concept; ▪ have a good understanding of the historical and pedagogical background of teaching music; ▪ have a detailed understanding of the musical learning process and are able to design music lessons in logical steps that lead to high quality music making and musical understanding from the earliest ages; ▪ are able to design and teach a curriculum for long term musical learning (semester 4).
Credits	M1: 8 ECTS M2: 11 ECTS
Level	Master
Work form	Group lesson
Literature	<p>Compulsory literature:</p> <p>Choksy, Lois. 2000. The Kodály Method I – Comprehensive Music Education. New Jersey: Prentice Hall.</p> <p>Choksy, Lois. 1999. The Kodály Method II – Folksong to Masterwork. New Jersey: Prentice-Hall.</p> <p>Choksy, Lois and Abrahamson, Gillespie, Woods and York. 2001. Teaching Music in the Twenty-First Century. New Jersey: Prentice-Hall.</p> <p>Elliott, David J. 1995. Music Matters – A New Philosophy of Music Education. New York: Oxford University Press.</p> <p>Forrai, Katalin. 1998. Music in Preschool, translated and adapted by Jean Sinor. Queensland: Clayfield School of Music.</p> <p>Gordon, Edwin. 1980 (2012 ed). Learning Sequences in Music. Chicago: GIA Publications.</p> <p>Houlahan, Micheál and Philip Tacka. 2008. Kodály Today: A Cognitive Approach to Elementary Music Education. New York: Oxford University Press.</p> <p>McPherson, Gary (editor). 2017. The Child as Musician: A Handbook of Musical Development. New York: Oxford University Press.</p> <p>Papp, Zsuzsanne and Spiegel, Marianna. 2016. Solfege in the Classroom. Kodály Institute Kecskemét.</p> <p>Vajda, Cecilia. 1974. The Kodály Way to Music, Book 1. England: Halstan & Co.</p> <p>Vajda, Cecilia. 1992. The Kodály Way to Music, Book 2. London: The British Kodály Academy.</p> <p>Extra:</p> <p>Ádám, Jenő. 1971. Growing in Music with Movable Do. New York: Pannonius Central Service.</p> <p>Dobszay, László. 2011. The World of Tones – Introduction to Music Literature, part I and II. Kecskemét: Kodály Institute.</p> <p>Rainbow, Bernarr. 1992. Four Centuries of Music Teaching Manuals 1518-1932. United Kingdom: The Boydell Press.</p> <p>Szönyi, Erzsébet. 1988. Kodály's Principles in Practice. Budapest: Editio Musica Budapest</p>
Language	English

Scheduling	90 minutes per week
Date, time & venue	See ASIMUT
Teachers	Suzanne Konings, Daniel Salbert, László Nemes
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio I
Assignment description	
Assignment requirements	Students have to present lesson plans in their teaching portfolio, referring to the studied literature and the analysed model lessons
Assignment planning	Due at the end of each semester
Assessment criteria	<ul style="list-style-type: none"> • application of Kodály concept into lesson plans • relevant and suitable connections between literature and lesson plans • logical and structured design of lesson plans
Weighting	50%
Grading scale	M1: Pass/Fail M2: Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Portfolio II
Assignment description	
Assignment requirements	Students have to present lesson plans in their teaching portfolio, referring to the studied literature and the analysed model lessons
Assignment planning	Due at the end of each semester
Assessment criteria	<ul style="list-style-type: none"> • application of Kodály concept into lesson plans • relevant and suitable connections between literature and lesson plans • logical and structured design of lesson plans, including flexibility for a variety of learning situations • relevance, suitability, organisation, planning and creativity within long-term curriculum design
Weighting	50%
Grading scale	M1: Pass/Fail M2: Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Principles of Music Learning and Teaching

Course title	Principles of Music Learning and Teaching
Department responsible	Education
OSIRIS course code	KC-M-TME-PML-22
Type of course	Compulsory course
Prerequisites	Non applicable

Course content	This course addresses some of the main concepts of music education in general and instrumental and vocal education in particular. It focuses on various conceptual and practical approaches to learning and teaching music and its implications and examines what factors make a given learning approach meaningful and effective. A wide range of perspectives on instrumental and vocal learning will be presented and discussed such as learning theories, potential and talent, environmental influences and characteristics of age, steering of learning and development, one-to-one teaching, etc. A part of the topics to be studied and discussed will be decided by the participants.
Programme objectives	2.A.12, 2.A.7, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.8, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ have an understanding of the variety of aims, strategies and approaches in education in general, vocal, and instrumental education in particular; ▪ have knowledge and understanding of concepts of learning and learning theories; ▪ can relate these insights to your own learning and teaching.
Credits	3 ECTS
Level	Master
Work form	Group lessons
Literature	Hargreaves, D., Lamont, A. (2017) The psychology of musical development. Cambridge: Cambridge University Press (p. 14 – 57). Hout-Wolters, B. van, Simons, RJ, Volet, S. (2000) Active Learning: Selfdirected Learning and Independent Work. In: Simons, R.J., Linden, J. van der, Duffy, T. (2000) New Learning, Kluwer McPherson, G., Welch, G. (Eds.) (2018) Vocal, Instrumental, and Ensemble Learning and Teaching. An Oxford Handbook of Music Education. Volume 3. Oxford: Oxford University Press
Language	English
Scheduling	10 meetings of 90 minutes
Date, time & venue	See ASIMUT
Teachers	Adri de Vugt, Susan Williams
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Paper
Assignment description	Paper (750 - 1000 words) describing one or more examples of your own learning or teaching practice that relate to one of the topics that have been presented and discussed during the course. The paper describes how the practical examples relate to theoretical concepts that have been addressed during the course.

Assignment requirements	750 - 1000 words. Uploaded in Teams.
Assignment planning	Deadline: March
Assessment criteria	<ul style="list-style-type: none"> ▪ degree of theoretical and practical understanding ▪ structure ▪ quality of writing, including application of reference style
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Repertoire and Teaching Portfolio 1 & 2

Course title	Repertoire and Teaching Portfolio 1 & 2
Department responsible	Theory
OSIRIS course code	KC-M-KO-RT1-14; KC-M-KO-RT2-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>The development of age/stage appropriate skill development (including the elements of music along with the development of the singing voice) will depend upon a teacher's ability to create activities that will assist musical learning. The repertoire of 'singing games' is an example of this. Students will be exposed to a large repertoire of activities and will be expected to be able to create their own. They should be aware of how many ways it is possible to train a particular skill and of the range of skills that can be taught through these activities. Singing will be central to any lesson, however it should be acknowledged that rhythmic movement is a highly effective tool in music learning. This, combined with a strong element of play is essential to experiential learning. Most importantly these activities are to be joyful and will encourage learners to engage with music at an emotional level before conscious learning is done. Students will need to be able to analyse repertoire from the point of view of its musical content and its pedagogical value. Students are highly encouraged to collect large amounts of repertoire for teaching during their study years and to be able to sequence this repertory based on music pedagogical criteria. Students will develop awareness in issues relating to the age appropriateness of the teaching repertoire and understand which musical skills can be developed through repertoire.</p> <p>In this practical class activities include the experience with and development of suitable teaching material: musically interesting song repertoire with games, canons and part songs for different age groups and teaching situations. Teachers and students bring their musical teaching activities to the workshop-lessons and collect the repertoire in their teaching portfolio's.</p>
Programme objectives	A5, A6, A7, B1, B3, B4, B7, B8
Course objectives	At the end of the course, you:

	<ul style="list-style-type: none"> ▪ have a broad repertoire knowledge of music materials and teaching techniques and know how to use these in order to achieve high quality music making; ▪ are able to design your own musical activities using a variety of musical repertoire, games and songs; ▪ are able to analyse the musical and game material.
Credits	3 ECTS per academic year
Level	Master
Work form	Group Lesson
Literature	'Kodály teaching materials' database: the Kodályhub, see www.kodalyhub.com
Language	English
Scheduling	60 minutes per week, 4 semesters
Date, time & venue	See ASIMUT
Teachers	Daniel Salbert, Anouk Vinders, Tim Tomassen
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Teaching portfolio I
Assignment description	Teaching portfolio with musical repertoire and newly created musical activities, including analysis
Assignment requirements	Teaching portfolio I can focus on combining existing musical materials with an analysis that shows its effectiveness. Additionally, the portfolio should show some of your own newly created musical materials.
Assignment planning	At the end of the first semester
Assessment criteria	<ul style="list-style-type: none"> • variety and extensiveness of existing musical materials • effectiveness, creativity, originality, suitability and diversity of own musical activities • analysis of musical materials
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Teaching portfolio II
Assignment description	Teaching portfolio with musical repertoire and activities
Assignment requirements	Teaching portfolio II should focus on your own newly created musical materials in combination with existing materials.
Assignment planning	At the end of second semester
Assessment criteria	<ul style="list-style-type: none"> • variety and extensiveness of existing musical materials • effectiveness, creativity, originality, suitability and diversity of own musical activities • logical combination of existing and new music materials • analysis of musical materials
Weighting	50%

Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills and Music Theory 1 & 2

Course title	Aural Skills and Music Theory 1 & 2
Department responsible	Theory
OSIRIS course code	KC-M-KO-AM1-18; KC-M-KO-AM2-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Kodály-based musicianship courses are practice-oriented and place a strong emphasis on the acquisition of practical musical skills related to the acquisition of theoretical knowledge and the development of music analytical skills. Musical skills that are developed include the following: expressive singing, active music listening, sense of rhythm, metre and form, melodic hearing (modal, tonal, atonal context), polyphonic skills and harmonic hearing, writing, reading, musical memory, generative musical skills (improvisation), score reading and transposition (vocal and instrumental). The practical work is characterised by a demand for high artistic standards during the study and final performance of the material. It is essential that the acquired knowledge and skills are all transferred into practical music making carried out with personal artistic responsibility. The assigned material is generally acquired through a series of activities aiming at developing student's musical hearing abilities, mainly singing and/or piano playing. Besides the practical work and the development of musical skills in a complex and intensive way, the study programme of the musicianship classes focuses on the development of analytical skills, both orally and in written format.</p> <p>Students develop their own practical musicianship skills needed for high quality music teaching to children: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical imagination, singing in tune, improvisation, music reading and writing skills. Students practice their musicianship skills through singing, moving, sing and play, performing different kinds of melodic, harmonic and rhythmic activities in different musical styles and genres (classical, folk, popular, jazz etc.). Techniques used in Kodály music teaching are actively learned: relative solmisation, hand signs and rhythm language. This course contributes to learning how to use methods for learning and teaching musicianship skills.</p>
Programme objectives	A1, A2, A3, B1, B2, B3, B4, B7, B8
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ show a high level of skills in musicianship and musical literacy;

	<ul style="list-style-type: none"> ▪ can use Kodály-specific elements such as relative solmisation, hand signs and rhythm language.
Credits	8 ECTS per academic year
Level	Master
Work form	Group lesson
Literature	<p>Curwen, John. 1891. Tonic Sol-Fa. London: Novello</p> <p>Hegyí, Erzsébet. 1975-1979. Solfege According to the Kodály Concept, volume 1 & 2. Kecskemét: Kodály Institute.</p> <p>Hegyí, Erzsébet. Bach examples, volume 1 & 2. Edition Musica Budapest.</p> <p>Hoffman, Richard. 2009. The Rhythm Book. Franklin, Tennessee: Harpeth River Publishing.</p> <p>Kardos, Pál. 2005. Intonation and Vocal Training in Choir. Kecskemét: Kodály Institute.</p> <p>Kodály, Zoltán. 1972. Choral Method – Revised Edition. London: Boosey & Hawkes.</p> <p>Szőnyi, Erzsébet. 1974 (1954). Musical Reading and Writing. Budapest: Editio Musica Budapest.</p>
Language	English
Scheduling	90 minutes per week
Date, time & venue	See ASIMUT
Teachers	László Nemes
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	Students perform, write and analyse music showing their musicianship skills throughout the course by various prepared and unprepared assignments
Assignment requirements	20 minutes individual exam
Assignment planning	Exams take place in January and in June at the end of the semester. The exam at the end of the first semester is formative/diagnostic, the exam at the end of the second semester is summative.
Assessment criteria	<ul style="list-style-type: none"> • stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical imagination • singing in tune • polyphonic skills • music reading • writing skills • relative solmisation • fluency of hand signs • rhythm language
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Vocal Skills 1 & 2

Course title	Vocal Skills 1 & 2
Department responsible	Theory
OSIRIS course code	KC-M-KO-SI1-14; KC-M-KO-SI2-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	High standard vocal training is an essential subject in Kodály-based music teacher training. Not only does a music teacher need to possess an expressive singing voice but they have to understand the development of the child and adolescent voice. The starting point is the development of the free and natural voice that leads to expressive singing characterised by a sense of direction and energy, beautiful tone colour, rich range of dynamics, fine intonation and clear articulation. Vocal and musicianship skills are developed in harmony in order to ensure that technical obstacles are not in the way of musically adequate performance. Studies in vocal pedagogy focus on how singing works (human anatomy and physiology), and how proper singing technique can be accomplished (breathing, air support, posture, phonation, resonance, diction, articulation, vibrato, coloratura, vocal styles). Technical development and the learning of vocal repertoire are in accordance with students' prior experiences and musical readiness.
Programme objectives	A1, A2, A3, B3, B4, B7, C9
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to sing with a musical and expressive singing voice; ▪ have developed singing technique appropriate to your technical level.
Credits	4 ECTS per academic year
Level	Master
Work form	Individual lesson
Literature	
Language	English
Scheduling	0,5 hour per week (25 minutes), 34 lessons per year
Date, time & venue	See ASIMUT
Teachers	Kees-Jan de Koning, Carina Vinke, Stephanie Gericke
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation of studied repertoire
Assignment description	Presentation of studied repertoire in ensemble and/or individual singing
Assignment requirements	20 minutes presentation (combined)
Assignment planning	Presentations will take place at the end of the second semester.
Assessment criteria	<ul style="list-style-type: none"> • expressive singing (e.g. direction, energy, tone colour, rich dynamics, intonation, articulation)

	<ul style="list-style-type: none"> • technique (e.g. breathing, air support, posture, phonation, resonance, diction, articulation, vibrato, coloratura)
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation of activities
Assignment description	Presentation of activities for singing with children.
Assignment requirements	20 minutes presentation (combined)
Assignment planning	Presentations will take place at the end of the second semester.
Assessment criteria	<ul style="list-style-type: none"> • expressive singing (e.g. direction, energy, tone colour, rich dynamics, intonation, articulation) • technique (e.g. breathing, air support, posture, phonation, resonance, diction, articulation, vibrato, coloratura)
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Keyboard Skills 1 & 2

Course title	Keyboard Skills 1 & 2 (master Kodaly)
Department responsible	Theory
OSIRIS course code	KC-M-KO-KS1-14; KC-M-KO-KS2-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Students learn to play keyboard instruments in order to be able to use these skills in music teaching situations. Piano skills are also indispensable in the study of compositions and the development of the sense of harmony. These individual lessons further develop the previously acquired technical skills, stylistic knowledge, the vertical orientation in a musical score, and sight-playing. A fair selection of pieces studied in the piano classes should be performed in front of an audience (open class, masterclass, students' concert etc.). Score-reading and piano can be combined, depending on the level of the student. Technical development and the learning of broad musical repertoire are in accordance with students' prior experiences and musical readiness.
Programme objectives	A1, A2, A3, B3, B4, B7, C9
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to play a keyboard instrument in lesson situations; ▪ have further developed technical skills and a sense of harmony appropriate to your level; ▪ can use your keyboard skills to transfer musical content and demonstrate musicality in teaching situations;

	▪ are aware of a broad range of repertoire.
Credits	4 ECTS
Level	Master
Work form	Individual or group lesson with two students
Literature	Chosen by teacher and student.
Language	English
Scheduling	0,5 hour per week (25 minutes), 34 lessons per year
Date, time & venue	See ASIMUT
Teachers	piano teachers
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Presentation of studied repertoire.
Assignment requirements	Presentation of studied repertoire in ensemble and/or individual performance.
Assignment planning	At the end of the second semester
Assessment criteria	<ul style="list-style-type: none"> • performance skills • piano technique
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Vocal Ensemble Skills (incl. ensemble leading skills) 1 & 2

Course title	Vocal Ensemble Skills (incl. ensemble leading skills) 1 & 2
Department responsible	Theory
OSIRIS course code	KC-M-KO-CH1-18; KC-M-KO-CH2-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	To develop their ensemble singing skills, intonation skills, explore new repertoire, examine the repertoire on possibilities and difficulties and create an artistic performance students sing weekly in a vocal ensemble. Ensemble leading is approached from an awareness of the impact of conducting gestures on the quality of singing and the understanding of the movement of the music. In addition to these basic principles it is also understood that conducting gestures are representations of the conductor's musical imagination that is developed by systematic musicianship training.
Programme objectives	A1, A2, A3, B3, B4, B7, C9
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ show a high level of skills in musicianship and musical literacy; ▪ have a broad knowledge of the musical repertoire; ▪ can lead a vocal ensemble, class or children's choir in singing.
Credits	5 ECTS per academic year

Level	Master
Work form	Ensemble singing and choral conducting technique class; group lesson
Literature	Brouwers, Wilko. 2009. Basiscursus Koordirectie. Annie Bank, Amstelveen. Kardos, Pál. 2005. Intonation and Vocal Training in Choir – Three Studies. Kecskemét: Kodály Institute. Kontra, Zsuzsanna. 1995. Let us Try to Sing Correctly – Training for Singing in Parts. Kecskemét: Kodály Institute.
Language	English
Scheduling	1 hour per week (60 minutes).
Date, time & venue	See ASIMUT
Teachers	László Nemes
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Participation in group lessons and choir
Assignment requirements	Attendance 80%
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> • Collaboration/communication: ability to work together • Musical literacy and sight reading
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Ensemble presentation
Assignment description	Ensemble presentation
Assignment requirements	You are expected to contribute independently to the performance.
Assignment planning	At the end of the 2nd semester
Assessment criteria	<ul style="list-style-type: none"> • ability to perform your part in a musical and independent way • lead the group in singing • musical literacy and sight reading • intonation • choral score knowledge • interpretation • musical leadership
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

RESEARCH

Introduction to Research in the Arts

Course title	Introduction to Research in the Arts
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRA-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of artistic research methodologies, giving you the opportunity to develop the research component of your Master Project. This includes an introduction to the 10 focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills 10. Artistic Knowledge & Scientific Inquiry <p>The course will include an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will be required to follow a workshop by Casper Schipper on using the Research Catalogue for the documentation of your research. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were introduced and discussed during the sessions.</p>
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are aware of how artistic research can be used to develop skills as a reflective practitioner; ▪ understand how to use source materials correctly; ▪ are aware of the possibilities for effectively documenting research results; ▪ are able to document your project process and results on the Research Catalogue.
Credits	2 ECTS

Level	Master
Work form	Interactive seminars, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 interactive sessions of 2 hours during the first semester + 1 workshop Research Catalogue of 1 hour and 45 minutes.
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	<p>During the course you will receive the following 6 assignments via Teams:</p> <ol style="list-style-type: none"> 1. From Concept to Component: Designing a Research Framework 2. A. Plagiarism Awareness Contract. B. When in Doubt, Cite: A Guide to Proper Attribution 3. Finding and Contextualizing Research Sources 4. Developing a Research Question: From Broad Concept to Narrow Focus 5. Grant Application Stichting De Zaaier 6. Final Assignment: Demonstrating skills acquired from Introduction to Research in the Arts & the Research Catalogue Workshop <p>You will be informed about these assignments in more detail by the teacher during the course.</p>
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 1 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	Assignment 2
Assignment type	Active participation
Assignment description	
Assignment requirements	You need to attend at least 80% of this course. Only two absences are permitted, and must be communicated to the teacher beforehand. In addition, the attendance of one Research Catalogue workshop is required.
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion. - Group skills: sharing ideas with others. - Attendance (at least 80%): includes punctuality.
Weighting	50%

Grading scale	Participation sufficient/insufficient
Re-assignment description	A significant written assignment, in consultation with the teacher
Re-assignment planning	In consultation with the teacher

Master Circle 1 & 2

Course title	Master Circle 1 & 2
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCA1-20; KC-M-AL-MCA2-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available. In addition, first year students will deliver their Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating their plan for undertaking and completing this important element of the Master programme. The Master Project Proposals can be discussed in the master circle, but will be assessed by the main subject teacher of the student in question, the Head of Master Research and the Head of Professional Integration.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition

	7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills 10. Artistic Knowledge & Scientific Inquiry
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14, 2.C.17.KC
Course objectives	At the end of this two year course, you: - are able to connect your artistic development, research, and professional integration in a way that supports your individual development; - are able to set distinct goals, and involve and proactively engage the relevant stakeholders, showing engagement with your Master Project; - are able to communicate clearly and effectively, in written and spoken form; - are able to give and receive feedback and to reflect on your own work; - are aware of how your Master Project relates to the wider context of your chosen focus area as well as to the professional and artistic field.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	Monthly meetings of 2 hours
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Bart van Oort, Wieke Karsten, Susan Williams, Wouter Verschuren, Aart Strootman, Anna Scott, Adri de Vugt, Daniël Salbert, Yvonne Smeets, Loes Rusch, Bastiaan Kuijt, Yannis Kyriakides, Alison Isadora, Paul Craenen, Suzan Overmeer, Andrew Wright, Arthur Elsenaar, Inês de Avena Braga)
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Master Project proposal
Assignment description	You must write and develop your personal Master Project Proposal in English in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be assessed by your main subject teacher, the Head of Master Research and the Head of Professional Integration.
Assignment requirements	Your Master Project proposal must adhere to the following format: Format Master Project proposal Your Master Project proposal consists of three elements:

	<p>A. Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> 1. What characterises you as a musician in terms of skills, motivations and/or interests. 2. What kind of musician would you like to become? What are your career aspirations? 3. What do you need to work on in order to become this musician? 4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)? <p>B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium) <p>C. Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> 1. Describe the background and motivation of your PIA including how it is supporting your artistic goals. 2. Describe your PIA: what is your deliverable, and for whom are you creating it? 3. Describe the scope of your PIA in quantifiable terms. 4. Describe the goals of your PIA: what do you want to achieve? 5. Describe the values you will create with your PIA.
Assignment planning	The deadline for the Master Project proposal is 20 January 2027.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 2 of this curriculum handbook.
Weighting	33,4%
Grading scale	Numeric
Re-assignment description	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
Re-assignment planning	The deadline for the re-assignment is 10 March 2027.
Assignment	Assignment 2
Assignment type	M1: First Year Master Project Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
Assignment requirements	<p>Your presentation should last around 10-15 minutes and address the following 11 questions:</p> <p>Master Project</p> <ol style="list-style-type: none"> 1. How is your Master Project developing?

	<p>2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated?</p> <p>Artistic Development</p> <p>3. What are your goals for this area, where are you now and what are your goals for the next academic year?</p> <p>Research</p> <p>4. What is your research question at this point in time?</p> <p>5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed.</p> <p>6. Are you working with your research supervisor and how is this going?</p> <p>Professional integration activity</p> <p>7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.</p> <p>8. Are you working with your professional integration coach and how is this going?</p> <p>Planning of your Master Project</p> <p>9. What is your timeline from now until the summer holiday?</p> <p>10. How do you see yourself completing your research and professional integration activity in year two?</p> <p>11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</p>
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 3 of this curriculum handbook.
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	Assignment 3
Assignment type	M1: Active participation
Assignment description	
Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master Circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student).

	<ul style="list-style-type: none"> • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master Circle leader before the date in question.</p>
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	33,3%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
Re-assignment planning	In consultation with the Master Circle leader.
Assignment	Assignment 4
Assignment type	M2: Active participation
Assignment description	Active participation, including a trial presentation.
Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.

	<ul style="list-style-type: none"> - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
Re-assignment planning	In consultation with the Master Circle leader.

Research Trajectory 1

Course title	Research Trajectory 1
Department responsible	Master Research
OSIRIS course code	KC-M-AL-RT1-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration. As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Students and supervisors are advised to discuss which format (thesis or exposition, see course description of 'Research Trajectory 2') best suits the chosen research topic of the student with Head of Master Research Kathryn Cok in year 1.</p> <p>Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will</p>

	receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of this two year course, you: <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection; ▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes; ▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.
Credits	7 ECTS
Level	Master
Work form	Supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
Date, time & venue	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 October 2026 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.

Assignment	Assignment 1
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - Regular communication with your supervisor - Having settled on a viable research topic - Having a clear plan on what steps to take in order to answer your research question - Demonstrating progress in the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

Research Trajectory 2

Course title	Research Trajectory 2
Department responsible	Master Research
OSIRIS course code	KC-M-AL-RT2-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p>

	Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of this two year course, you: <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection; ▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes; ▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.
Credits	12 ECTS
Level	Master
Work form	Supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
Date, time & venue	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will

	have to be discussed by 1 October 2026 with the Head of Master Research.
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Master Research Presentation
Assignment description	<p>The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium.</p> <p>While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</p> <p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1. During the Master Research Symposium you will give a 30-minute presentation of of your research to the committee of examiners in front of an interested audience. The presentation is followed by 15 minutes of questions from the committee of examiners and if time allows, members of the audience. You may use your own device; a screen as well as a back-up computer will be present. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
Assignment requirements	<p>Research exposition or thesis</p> <p>The exposition or thesis must be written in English and adhere to one of the following two formats:</p>

1. Research exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. Information should be presented in a defined structure, including an introduction, a body and a conclusion. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical/educational practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic/educational practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

Please note:

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.
- The exposition must be uploaded into the Research Catalogue for submission.

2. Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical/educational practice will still be the point of departure. You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills.

	<p>This, in addition, aids the presentation and dissemination of your research results to the wider world. The committee of your research presentation will include at least one member with a PhD.</p> <p>Please note:</p> <ul style="list-style-type: none"> - You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course. - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words. - The thesis must be uploaded into the Research Catalogue for submission. <p>Regardless of the chosen format, the research documentation should contain the following information:</p> <ol style="list-style-type: none"> 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition or Thesis); 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc; 7. The exposition or thesis should include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue. <p>Master Research Symposium - Presentation During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes in connection to your own practice. You should also make clear in your presentation how your research connects to your artistic development and PIA. Your presentation will be followed by 15 minutes of questions from the committee of examiners.</p>
<p>Assignment planning</p>	<p>25 November 2026: Preliminary version By 25 November 2026, a preliminary version of the final research exposition or thesis must be submitted in</p>

English to the Research Catalogue. This deadline is designed as a check-in point for M2 students, their Research Supervisors, and the Master Research Team. Students should invite their Research Supervisor to their exposition or thesis at least two weeks before the deadline to receive their feedback on the contents or current state of the research.

The Head of Master Research will then provide feedback on the design and scope of the exposition or thesis, which at this point should at least include:

1. A title page that is complete and reflects the contents of the research
2. An embedded Table of Contents
3. Chapters with content (text and media)
4. A bibliography
5. Footnotes

This is an opportunity to receive valuable feedback in the run-up to your final version.

10 February 2027: Research abstract

By 10 February 2027, an abstract of your research must be submitted in English, containing the following:

1. Your name
2. Main subject
3. Name of research supervisor(s)
4. Title of research
5. Research question
6. Summary of the results of the research (max. 200 words)
7. Short biography (max. 100 words)
8. At least 3 keywords

This abstract will be included in the Master Research Symposium programme book.

10 March 2027: Deadline research exposition or thesis

A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 10 March 2027.

12-16 April 2027: Master Research Symposium

Your research presentation will take place in the week of 12-16 April 2027, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 1 October 2026. In order to make a correct schedule for the Master Research Symposium in April 2026, all 2nd year students should inform the Master Research Team by 1 October 2026 if their chosen format is a thesis. After this date it is no longer possible to alter the format.

Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 4 of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	The re-examination deadline for the research exposition or thesis is 12 May 2027; the re-examinations of the research presentations takes place on 21 and 22 June 2027.

Master Elective

Course title	Master Elective
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills 10. Artistic Knowledge & Scientific Inquiry <p>You must register for a Master Elective via Osiris between 2 - 16 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook</p>
Credits	3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	Depending on chosen course. All master electives have an 80% attendance requirement.

PROFESSIONAL INTEGRATION

Observation and Internship 1 & 2

Course title	Observation and Internship 1 & 2
Department responsible	Theory
OSIRIS course code	KC-M-KO-OI1-14; KC-M-KO-OI2-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Students arrange a music teaching situation in which they can regularly practice the knowledge and skills acquired in the courses. This can take place in a classroom music teaching context or as private after-school music teaching to a group of children. The teacher of the Observation and Internship course supervises the students and supports them in preparing and discussing their lesson plans. In this central part of the master programme, students apply their learned skills and knowledge in real and relevant music teaching situations, while their own, already existing teaching practices are also taken into account. An important component of the course is reflection. Each student reflects on their own teaching practice by means of reflection forms and by discussing their experiences with a professional. Each semester, one of the students' lessons will be recorded on video; this recording will be reviewed and discussed individually with the teacher (twice per year). Furthermore, at the end of each semester, students present what they have learned and formulate their goals for the next period.</p>
Programme objectives	A5, A6, A7, B1, B3, B4, B6, B7, B8, C6, C7, C8, C9
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to teach music to a group of children according to the Kodály philosophy; ▪ are able to design and perform music lessons in small and logical steps that lead to high quality music making and musical understanding; ▪ are able to transfer musical content and musicality by means of your own voice, and/or your own instrument in music teaching situations; ▪ are aware of the possibilities of children's voices at certain ages and are able to develop children's singing; ▪ are able to use a broad repertoire of music materials and teaching techniques in order to achieve high quality music making; ▪ show a professional level of skills in musicianship and musical leadership; ▪ are able to initiate and organise work with others in music teaching activities;

	<ul style="list-style-type: none"> ▪ can act independently and with initiative to meet challenges in the field of music education.
Credits	5 ECTS per academic year
Level	Master
Work form	Observing and teaching internship lessons
Literature	
Language	English
Scheduling	
Date, time & venue	See ASIMUT
Teachers	Anouk Vinders, Daniel Salbert, Tim Tomassen
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Report
Assignment description	Report on <ul style="list-style-type: none"> - 10 hours of observed lessons and at least 10 hours of reflection on these observations. - Setting personal learning goals for the upcoming period
Assignment requirements	Single document, provided with a preface and a conclusion.
Assignment planning	At the end of the first semester
Assessment criteria	<ul style="list-style-type: none"> - quality of reflection on observed lessons - quality of setting the personal learning goals for the second semester
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Report
Assignment description	Report on <ul style="list-style-type: none"> - 20 hours of own music teaching, supported by 20 hours of preparation and 20 hours of reflection. - one video-recorded lesson, accompanied by approximately 5 hours of preparation and follow-up, individually discussed with the teacher. - Reflection of the personal learning goals for the semester
Assignment requirements	Single document, provided with a preface and a conclusion.
Assignment planning	At the end of the second semester
Assessment criteria	<ul style="list-style-type: none"> • quality of reflection on your own teaching • quality of reflection on personal learning goals • design of the music lessons: ability to transfer musical content and musicality by means of your own voice, and/or your own instrument; awareness and knowledge of the possibilities of children's voices repertoire choice and teaching techniques • musicianship and musical leadership skills

Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Introduction to Project Management

Course title	Introduction to Project Management
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-IPM-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a communication plan.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	At the end of this course, you will be able to: - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
Credits	2 ECTS
Level	Master
Work form	Seminars, tutorials, individual study, assignments
Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars of 120 minutes during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Renee Jonker and guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignments. Both assignments needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities)

	<ul style="list-style-type: none"> - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Communication plan <p>The BDPIA will become part of the Master Project proposal.</p>
Assignment requirements	
Assignment planning	Each seminar is followed by an assignment
Assessment criteria	<ul style="list-style-type: none"> - Being able to give a clear description of a deliverable - Being able to define quantifiable results - Being able to define goals - Being able to describe values created - Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) - Creating a budget - Making a product-based planning - Designing a pilot/prototype - Creating a communication plan
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for re-assignments will be in January 2026
Assignment	Assignment 2
Assignment type	Active Participation
Assignment description	
Assignment requirements	80% attendance
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion. - Group skills: sharing ideas with others. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	A significant written assignment, in consultation with the teacher
Re-assignment planning	In consultation with the teacher

Professional Integration Trajectory 1

Course title	Professional Integration Trajectory 1
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your

	<p>research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish your Professional Integration Trajectory at the end of the 2nd year of the master by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your PIA. You start working on this in the first year of the master. The formative assignment in which you describe your pilot/prototype and provide documentation is due in November of your 2nd year.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	3 ECTS
Level	Master
Work form	Coaching sessions, self-study
Literature	
Language	English
Scheduling	Individual appointments: 9 hours over two years, M1 and M2.
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress Assessment
Assignment description	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your coach and regularly update them on your progress.
Assignment planning	The progress report is submitted by your coach in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - good communication with your coach - having settled on a viable PIA

	<ul style="list-style-type: none"> - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

Professional Integration Trajectory 2

Course title	Professional Integration Trajectory 2
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT2-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish this course at the end of the 2nd semester by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your PIA. The formative assignment in which you describe your pilot/prototype and provide documentation is due in November.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	5 ECTS

Level	Master
Work form	coaching sessions, self-study
Literature	
Language	English
Scheduling	Individual appointments: 9 hours over two years, M1 and M2.
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Self-Reflective Report
Assignment description	You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA.
Assignment requirements	<p>A written report including documentation (video and/or audio recording, images, photos, written statements, etc.), in which you reflect on your PIA by answering the questions provided below:</p> <ol style="list-style-type: none"> 1. Provide documentation of your PIA and describe it: <ul style="list-style-type: none"> - What is the deliverable of your PIA? 2. Provide documentation¹ of your Pilot/Prototype and describe it: <ul style="list-style-type: none"> - What did you test? - How did you test this? - How have the results influenced your PIA? 3. Describe your goals and the values your PIA has created: <ul style="list-style-type: none"> - What were your short-term goals (described in quantitative terms)? To what extent did you achieve them? - What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now? - Describe what values your PIA has created or will create. 4. Reflect on the deliverable of your PIA: <ul style="list-style-type: none"> - How would you qualify your deliverable? What is good about it, what could be improved and how? - How did you collect feedback from others? (please provide documentation) - What did you learn from this feedback? 5. Reflect on the process: <ul style="list-style-type: none"> - Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis

	manager, problem solver, facilitator, fundraiser, conductor, manager, educator) - Which roles fitted you best? - What did you learn from taking these roles? - What worked well in the process and what would you do differently next time?
Assignment planning	Deadline Pilot/Prototype: 28 October. Deadline Self-reflective Report: 6 May.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria see Appendix 5 of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The deadline for the re-assignment is 16 June

APPENDIX 1: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the role artistic research plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research.	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct use of source materials	No evidence or understanding of the use of source materials in the documentation of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting	The student has demonstrated an understanding of the skills required to	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation	Adequate understanding of skills needed for documentation and student is demonstrating	Good understanding and demonstration of skills needed for documentation and student is able to function	Excellent understanding and demonstration of skills needed for documentation and student is able to	25%

research results	document their research results		and help is needed.	improvement in this area of the coursework.	independently in the documentation of their artistic research discoveries/results.	apply themselves accordingly.	
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the Research Catalogue	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A – artistic development	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious vision on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set feasible goals matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well.	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has connected research and professional integration activities to their artistic development	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%

B – research	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a complete, feasible and clearly formulated research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student’s own practice and the artistic field	The student has created an innovative research plan, of which the outcomes could be relevant for the student’s own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student’s own practice.	The research is innovative and relevant for the student’s own practice as well as for the artistic field.	The research is very innovative and very relevant for the student’s own practice as well as for the artistic field.	40%
C – professional	Student is able to describe the PIA and its deliverable	The students gives a clear and complete description of PIA and its deliverable	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in	Student clearly describes the scope of the deliverable in	Scope of the deliverable is not described.	Scope of the deliverable is not described in	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give	Scope of the deliverable is described in quantifiable terms that convincingly	25%

	quantifiable terms	quantifiable terms		quantifiable terms.		insight into the feasibility of the PIA.	show that the PIA is feasible.	
	Student is able to define ambitious goals	The student clearly defines goals that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	Value(s) created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has connected artistic development, research and professional integration within their Master Project, and all three domains are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student communicates with their research supervisor and professional integration coach about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate	The student has clearly communicated	Presentation is unclear and unconvincing.	Unclear communication of engagement	Adequate communication of engagement	Clear communication of engagement	Excellent communication of engagement	30%

their engagement with their Master Project during a presentation	their engagement with their Master Project during the presentation		during presentation.	during presentation.	during presentation.	during presentation.	
The student is able to make progress in the execution of their Master Project	The student has made progress in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	40%

APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic/educational field.	The student has reached a clear formulation of a research question, focus or problem , leading to relevant outcomes for the student's own practice and for the artistic/educational field.	No clear focus, or relevant questions or problems are formulated.	Insufficient research questions, lack of focus. The relevance for the student's own practice is unclear.	Sufficient research focus, questions or problems, with relevant outcomes for the student's own practice.	Good research focus, questions or problems with outcomes of significant relevance to the student's own practice and the artistic/educational field.	Excellent research focus, original questions or problems leading to new knowledge and outcomes that are relevant to the student's own practice as well as to the artistic/educational field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student demonstrates an awareness of what others have done in this area and has related the research to the field of inquiry , with due regard to the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned; sources are lacking.	The student does not show enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student shows sufficient awareness of what others have done in this area. In general, sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student shows good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear; the use of sources complies with academic standards.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between	No clear choice of research method or plan. No dialogue between artistic/educational practice and critical reflection.	Insufficient application of research methods, with unclear dialogue between artistic/education	Sufficient application of research methods, although the dialogue between artistic/educational practice and critical	Thorough application of research methods, based on a convincing dialogue between artistic/educational	Excellent and creative application of research methods, based on a strong interaction between artistic/educational	20%

artistic/educational practice and critical reflection.	artistic/educational practice and critical reflection.		al practice and critical reflection.	reflection remains too superficial.	practice and critical reflection.	practice and critical reflection.	
The student is able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes.	The student has applied a form of documentation that supports the aims and objectives of the research, making use of both text, media and artistic material to compellingly communicate the research process and outcomes.	No description or proper documentation of the research process and outcomes.	The documentation of the research process is weak and does not sufficiently support the aims and objectives of the research.	The research process is sufficiently documented, although the text, media and artistic materials are not in balance or do not adequately support the aims and objectives of the research.	The research process is documented convincingly, with a good balance between text, media and artistic materials; the documentation supports the aims and objectives of the research.	The research process is documented in a compelling and creative way, with an inspiring dialogue between text, media and artistic materials; the documentation admirably supports the aims and objectives of the research.	20%
The student is able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.	The student has given a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements .	No presentation is given.	The presentation is too long or too short, insufficiently organized and/or inadequately communicated, and/or does not include any artistic elements.	The presentation is well timed, sufficiently organized and adequately communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, well organized and well communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, excellently organized and communicated in a very clear manner. The presentation convinces in both an academic and artistic way.	20%

APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
To describe and document the deliverable of the PIA.	Student is able to describe and document the deliverable of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very good description and documentation of the PIA.	20%
To describe and design a prototype and it's effective testing.	Student is able to describe the prototype and test it effectively.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very good description giving proof that the test delivered very valuable insights.	20%
To describe goals and values created in a PIA	Student is able to describe goals and values created in a PIA	No description.	Description insufficient.	Description of quantity of short-term goals and /or qualities of long-term goals and values are difficult to assess.	Description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed.	Very good description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed as successful.	20%
To reflect on the deliverable of a PIA	Student is able to collect insights through reflection on the deliverable of a PIA	No reflection.	Reflection is poor shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%

To reflect on the process of a PIA	Student is able to collect insights through reflection on the process of a PIA	No reflection.	Reflection is poor and shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%
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APPENDIX 6: GRADING SCALES



GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor
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Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No